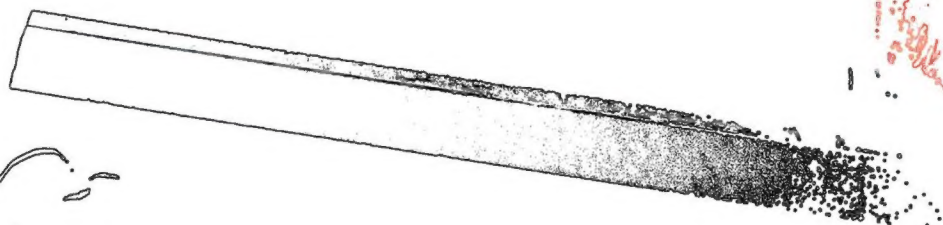




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A photograph of a wooden table with a small white cake decorated with purple flowers. Next to the cake is a small card that reads "Bachelor's Button" and "WIZARD OF OZ". In the background, there is a container of markers and a roll of gold ribbon.

A photograph of a wooden floor with a small white cake decorated with purple flowers, a box of 'Bachelors Station' candles, and a roll of white paper with green and yellow patterns.

Other Foreigners

on influences by ap-
gmatic logic. In place of
Forest worked tirelessly
both public and private
contributors eagerly em-
ists, and gardeners col-
of wild North American
and landscapes (fig. 5).
native American plants
ed their aesthetic virtues.
erials which nature sup-
s argued in one of many
ers could be assured that
ordant in terms of form,
howy garden specimens"
brought in from the na-
local scenery³⁶ (fig. 6). By
erials, American garden-

plants were considered to
because only local mate-
tered to produce authentic
specimens, native plants
arning a mere habitation
ars and "foreign" plants
veliest forms" or develop
fe.³⁶ For this reason, the
l concern. Many *Garden*
vide American citizens
idential grounds.³⁷

en: while serving as ex-
rks of landscape garden-
interest in nature study,
would contribute to the
capacity of public parks
n how civic leaders con-
opes. An approach based



Fig. 5. Illustration of *Rhododendron (Azalea) arborescens*, typical of the numerous botanical drawings that appeared in *Garden and Forest*. From Charles Sprague Sargent, "Rhododendron (Azalea) arborescens," *Garden and Forest* 1, no. 34 (October 17, 1889).

the preservation of native vegetation and the exclusion of large ornate
things, gardenesque features, and other costly details was essential to
the educational influence of public grounds.³⁸ Parks thus joined
the plants as crucial resources for cultivating affective bonds to place and
by advancing American garden art.

Although *Garden and Forest* editors heartily endorsed the use of na-
plants, they stopped short of categorically prohibiting foreign species



garden, well of living water,
flow from Lebanon" (Song of
Sons) bride calls the wind to come
[her] garden that the spices of
Let my beloved come into his
pleasant fruits" (Song of Songs)

Yet this ancient meaning is also
not Emily Dickinson written:

Come slowly, Eden!
Lips unused to thee,
Bashful, sip thy jasmynes,
As the fainting bee,
Reaching late his flower,
Round her chamber hums,
Counts his nectars—enters,
And is lost in balms!

(Dickinson 1939)

It is wonderful to think of these meanings, of the
ties that join us to the ancients as we work in our
world of modern design. Perhaps this is the best
test of the lesson of mortality—that while we
ourselves are ever so mortal, in our gardens we
begin to span the generations, with the trees that
outlive us but even more in the ideas that endure
and are passed down across time.



3-5



3-5
Tomb of Abu Khalifa and son, Tsomet
Chazana, Migzar, Israel (Drora Spitz)

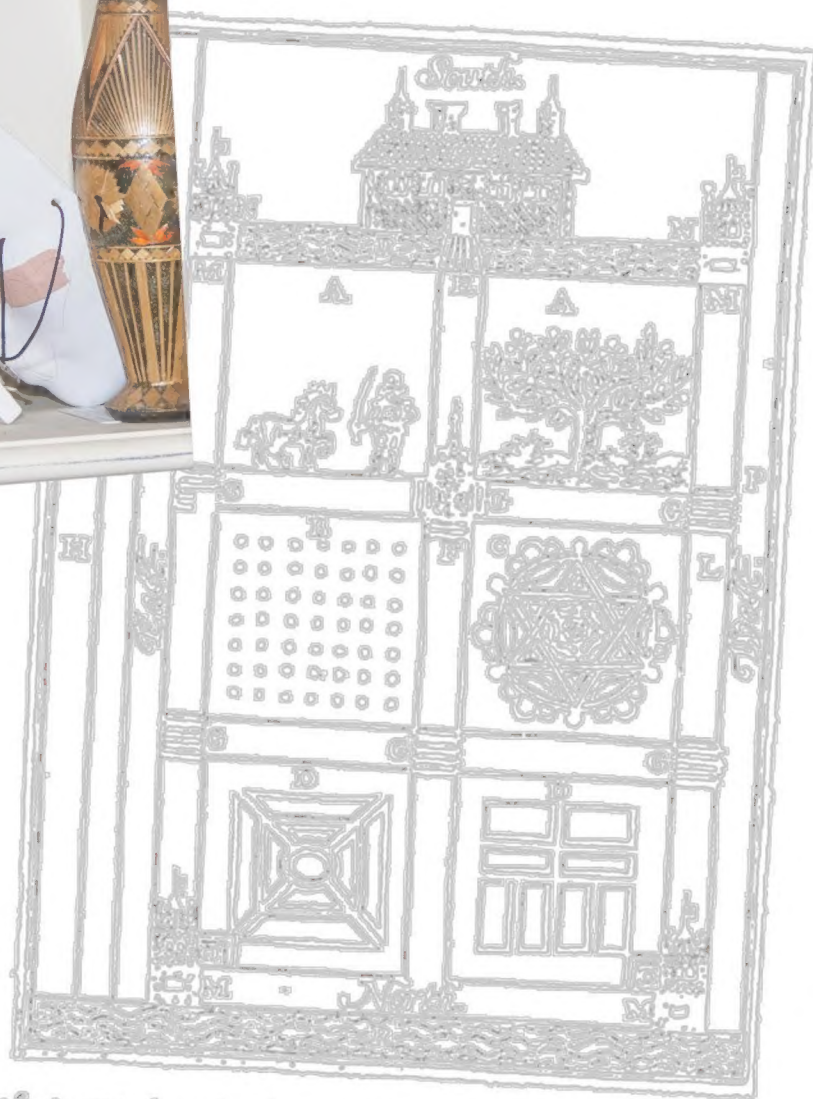


Fig. 1. Plan of a terraced garden from William Lawson's *A New Orchard and Garden* (London, 1618).

Fig. 1. A.I. Downing Design V.A.
The Plan from C





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The author harvesting vegetables in the gardens of the Findhorn community.

